# INDEX to Volume XV

## AUTHOR INDEX


Allan, Robin. Fifty Years of *Snow White*. Winter, 156–163.

Baxter, Peter. Up from Saigon: Class, Identity, and Other in *Red Dust*. Summer, 71–82.

Bennett, James R. The Public Broadcasting System: A Bibliography of Criticism. Summer, 85–92.

Champion, Dean J. Learning from the Stars: Do Motion Pictures in the Classroom Make a Difference in Student Performance? Spring, 43–50.

Chisholm, Brad. Reading Intertitles. Fall, 137–142.

Edgerton, Gary. Revisiting the Recordings of Wars Past: Remembering the Documentary Trilogy of John Huston. Spring, 27–41.

Edwardson, Mickie. Oscar's Law and Other Patterns in Choices of Motion Picture Academy Award Winners. Spring, 16–25.

Friedman, Lester D. Celluloid Assimilation: Jews in American Silent Movies. Fall, 129–136.

Gaudreault, André. Theatricality, Narrativity, and "Trickality": Reevaluating the Cinema of Georges Méliès. Fall, 110–119.

Gehring, Wes. Groucho & Company or The Marx of Time (poem). Spring, 42.

Greenberg, Harvey. Dangerous Recuperations: *Red Dawn*, *Rambo*, and the New Decaturism. Summer, 60–70.

Greenberg, Harvey. FEMBO: *Aliens*' Intentions. Winter, 164–171.

Kapsis, Robert E. Hollywood Filmmaking and Reputation Building: Hitchcock's *The Birds*. Spring, 2–15.

Konstan, David. The Premises of Comedy: Function of Dramatic Space in an Ancient and Modern Form. Winter, 180–190.

Pearson, Roberta. "Cultivated Folks" and the "Better Classes": Class Conflict and Representation in Early American Film. Fall, 120–128.

Phillips, Louis. High Mass for a Dead Mouse (poem). Spring, 42.

Phillips, Louis. One Essential Difference Between Movies and Real Life (poem). Spring, 42.

Rattigan, Neil. *Crocodile Dundee:* Apotheosis of the Ocker. Winter, 148–155.

Sobchack, Vivian. Introduction: The "Silent" Cinema. Fall, 101.

Swartz, Mark E. An Overview of Cinema on the Fairgrounds. Fall, 102–108.

Telotte, J. P. Arbuckle Escapes: The Pattern of Fatty Arbuckle's Comedy. Winter, 172–179.

Willson, Robert F., Jr. Shakespeare and Hollywood: Two Film Clichés. Summer, 83–84.


## TITLE INDEX


Arbuckle Escapes: The Pattern of Fatty Arbuckle's Comedy. J. P. Telotte. Winter, 172–179.

Celluloid Assimilation: Jews in American Silent Movies. Lester D. Friedman. Fall, 129–136.

*Crocodile Dundee:* Apotheosis of the Ocker. Neil Rattigan. Winter, 148–155.

"Cultivated Folks" and the "Better Classes": Class Conflict and Representation in Early American Film. Roberta Pearson. Fall, 120–128.

Dangerous Recuperations: *Red Dawn*, *Rambo*, and the New Decaturism. Harvey Greenberg. Summer, 60–70.

FEMBO: *Aliens*' Intentions. Harvey Greenberg. Winter, 164–171.

Fifty Years of *Snow White*. Robin Allan. Winter, 156–163.

Groucho & Company or The Marx of Time (poem). Wes Gehring. Spring, 42.

High Mass for a Dead Mouse (poem). Louis Phillips. Spring, 42.

Hollywood Filmmaking and Reputation Building: Hitchcock's *The Birds*. Robert E. Kapsis. Spring, 2–15.

Introduction: The "Silent" Cinema. Vivian Sobchack. Fall, 101.

Learning from the Stars: Do Motion Pictures in the Classroom Make a Difference in Student Performance? Dean J. Champion. Spring, 43–50.

One Essential Difference Between Movies and Real Life (poem). Louis Phillips. Spring, 42.

Oscar's Law and Other Patterns in Choices of Motion Picture Academy Award Winners. Mickie Edwardson. Spring, 16–25.

An Overview of Cinema on the Fairgrounds. Mark E. Swartz. Fall, 102–108.

The Premises of Comedy: Function of Dramatic Space in an Ancient and Modern Form. David Konstan. Winter, 180–190.

The Public Broadcasting System: A Bibliography of Criticism. James R. Bennett. Summer, 85–92.

Reading Intertitles. Brad Chisholm. Fall, 137–142.

Revisiting the Recordings of Wars Past: Remembering the Documentary Trilogy of John Huston. Gary Edgerton. Spring, 27–41.

Shakespeare and Hollywood: Two Film Clichés. Robert F. Willson, Jr. Summer, 83–84.

Theatricality, Narrativity, and "Trickality": Reevaluating the Cinema of Georges Méliès. André Gaudreault. Fall, 110–119.

Up from Saigon: Class, Identity, and Other in *Red Dust*. Peter Baxter. Summer, 71–82.


## BOOK REVIEWS (by book author)


AFI Education Services. *The American Film Institute's Factfiles.* Reviewed by Gary Edgerton. Spring, 53–54.

Hirschhorn, Clive. *The Universal Story.* Reviewed by Ralph Haven Wolfe. Spring, 52–53.

Jackson, Kathy Merlock. *Images of Children in American Film: A Sociocultural Analysis.* Reviewed by Mark I. West. Spring, 51–52.

Luhr, William (Ed.). *World Cinema Since 1945.* Reviewed by Harold E. Hinds, Jr. Summer, 93.

Phillips, Gene D. *Alfred Hitchcock.* Reviewed by Gary Edgerton. Spring, 51.

Phillips, Gene D. *Fiction, Film, and F. Scott Fitzgerald.* Reviewed by Deborah Dawson. Summer, 93–94.

Pogel, Nancy. *Woody Allen.* Reviewed by Gene D. Phillips. Summer, 94.

Ryall, Tom. *Alfred Hitchcock and the British Cinema.* Reviewed by Maurice Yacowar. Spring, 51.